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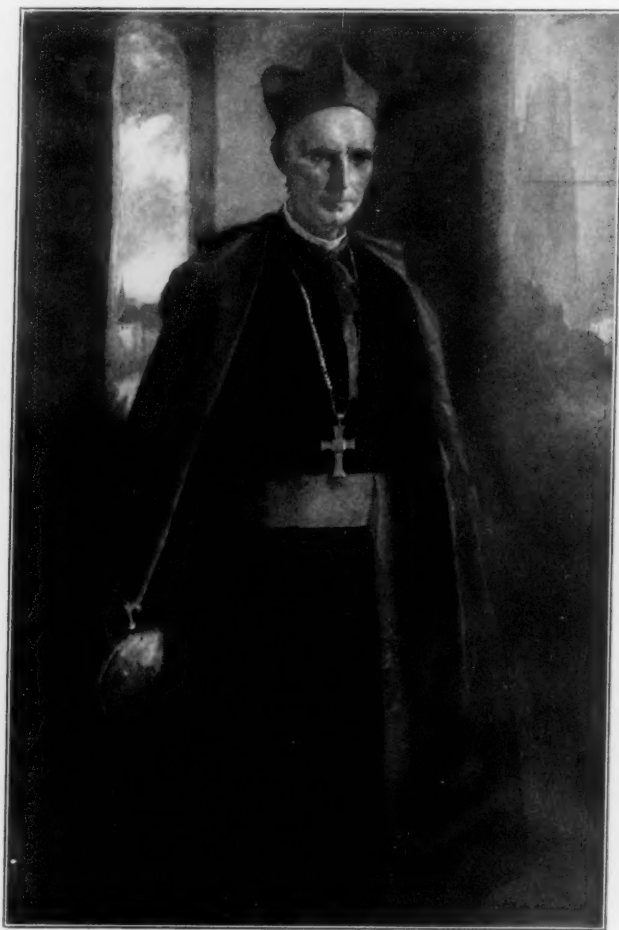
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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PORTRAIT OF CARDINAL MERCIER BY CECILIA BEAUX
IN THE EXHIBITION OF WAR PORTRAITS

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RESPONSE TO THE PRESIDENT'S OPEN LETTER IN THE NOVEMBER BULLETIN

THE President's open letter, after briefly stating the financial situation of the Museum as respects administration expenses, closes with the following statement and question: "Reluctant as the Trustees are to depart from their long-continued policy of using income only for administration purposes, the majority feel that for the present and for the coming year, unless new sources of income develop, the Museum should draw on principal rather than diminish its present service to the public or restrict any of its present activities. What do our members advise?"

There have been many replies to this question, and the BULLETIN has thus performed its original function of being a means of communication between the officers and staff of the Museum and its members. These responses have differed widely in the advice given.

Several members have expressed themselves as opposed to the policy of a majority of the Trustees and have urged that the Museum should temporarily restrict its activities and set an example of economy. A larger number have said: "Draw on principal and do not curtail the Museum's wonderful work." A still larger number have suggested that dues be doubled or increased, or "that all members increase their contributions by five dollars for this year and next." Some responses have come in the form of checks, the largest of which has been \$5,000 and the smallest \$5. Many Annual Members have enlisted as Sustaining Members, thus increasing their contribution from \$10 to \$25. A few Sustaining Members have become Fellowship Members, with an increase from \$25 to \$100. While the returns are not at this writing all in, it now looks as if new sources of income had been developed sufficient to meet the deficit of the past year without obliging the Museum to draw on any principal funds, but the deficit of the present year still remains to be provided for.

To all who have answered this open

letter, whether by advice or by contribution, the Museum expresses its sincere appreciation.

LECTURES BY DAVID GEORGE HOGARTH

THE Museum takes pleasure in announcing a course of three lectures to be given on Thursdays in February and March at 4:15 o'clock by David George Hogarth, Keeper of the Ashmolean Museum, Oxford, England, and an eminent authority on the history, art, and archaeology of the Near East. Mr. Hogarth's general theme will be The Hittites; the subjects of the individual lectures, as follows:

February 17 The Hittites of Asia Minor

February 24 The Hittites of Syria

March 3 The Ionians

These lectures, held in the Lecture Hall, are free to the public without tickets.

MUSEUM CONCERTS

ON Saturday evening, January 8, was given the first of this season's free orchestral concerts in the Museum. The concerts, as in previous years, are conducted by David Mannes and the music is of the same high order. The dates of the concerts in the first series are the four Saturday evenings, January 8, 15, 22, and 29. The second series will be held on the four Saturday evenings in March.

The concerts, which begin promptly at 8 o'clock and last until 10, are free to all without tickets of admission. On the Saturdays of the concerts the Museum is open from 10 o'clock in the morning until 10:45 at night, thus allowing visitors to combine seeing the Museum collections with attending the concerts. The Museum Restaurant is also open on the evenings of the concerts.

At 5 o'clock on the afternoons of the concerts Miss Frances Morris of the Museum Staff will give a series of free lectures in the Museum Lecture Hall, on the Orchestra, with special reference to the programme of the evening. During the January series Miss Morris will have the assistance of Miss Kathleen Molony at the piano.

EXHIBITION OF WAR
PORTRAITS

THE exhibition of portraits of distinguished leaders of the American and allied nations, painted for the National Art Committee at the time of the Peace Conference and later, for presentation to the National Portrait Gallery at Washington, opens in Gallery D 6 on the afternoon of January 17 from two to five o'clock, with a private view for members of the Museum and various other persons especially interested in art. The Exhibition will be open to the general public the following morning and will remain on view through February 11.

The National Art Committee was the outgrowth of a strong feeling on the part of several lovers of American art that the Peace Conference should not be allowed to pass without some important pictorial record of the personalities that were playing so important a public part in this critical moment of the world's history. They conceived the idea that a worthy record could best be made for America by sending to Europe some of the most eminent portrait painters of this country to paint for them portraits of the outstanding figures of the American and allied nations at the Peace Conference. The National Art Committee was accordingly formed with Henry White as Chairman and the following membership: Mrs. W. H. Crocker, Robert W. de Forest, Mrs. E. H. Harri- man, Arthur W. Meeker, Herbert L. Pratt, J. Pierpont Morgan, Charles P. Taft, Charles D. Walcott, Abram Garfield, and Henry C. Frick (deceased). It is through its efforts that this highly interesting group of portraits became possible. The most appropriate permanent home for the pictures was next successfully provided for and the foundation of a National Portrait Gallery laid when Charles D. Walcott of the Smithsonian Institution approved the committee's project for permanently housing this historic group of pictures in the museum in Washington, D. C., of which he is the head.

It was the Hon. Henry White, chairman of the committee, who finally made possible the carrying on of the actual painting of the

portraits by arranging for the sittings. Among the most interesting pictures of the exhibition is the Signing of the Peace Treaty by John C. Johansen, which shows the signers grouped about a table in the great Hall of Mirrors in the palace at Versailles. The Exhibition includes twenty portraits; portraits in which one sees records of national types so diverse and distinct as to bring up afresh in the beholder's mind the principle of nationality which occupied so much of the attention of the conference. Charles S. Hopkinson portrays Prince Saionji, the venerable Japanese statesman, slight of frame, imperturbable, almost untouched by time, in powerful contrast to the rugged frames and virile Slavonic heads of the Balkan negotiators, Premier Bratiano and General Pashitch. To Cecilia Beaux fell three highly interesting commissions, the thoroughly British figure of Admiral Lord Beatty, the stately form of the venerable Cardinal Mercier, and the extraordinary head of the matchless negotiator, Premier Clemenceau.

In addition to his picture of the Signing of the Treaty, Johansen gives us portraits of the Italian delegates, Premier Orlando and General Diaz, large canvases with symbolic backgrounds, and dated in Rome, as well as the British General, Field-Marshal Haig and Marshal Joffre, beloved of Americans. By Edmund C. Tarbell is a striking equestrian portrait of Marshal Foch, and portraits of General Leman, Herbert Hoover, and President Wilson. A member of the "big four" fell to the lot of Douglas Volk also, who sends interesting portraits of Premier Lloyd George, General Pershing, and Albert, King of the Belgians. The group is rounded out by Joseph de Camp's portraits of Sir Robert Borden and General Currie, and a portrait of Admiral Sims by Irving R. Wiles.

Not included in the Exhibition at the Museum are portraits by M. Jean McLane of Premier Venizelos, Premier Hughes of Australia, and Elizabeth, Queen of the Belgians. These on completion will be added to the collection, which the American Federation of Arts is arranging to exhibit in several cities throughout the country.

H. B. W.

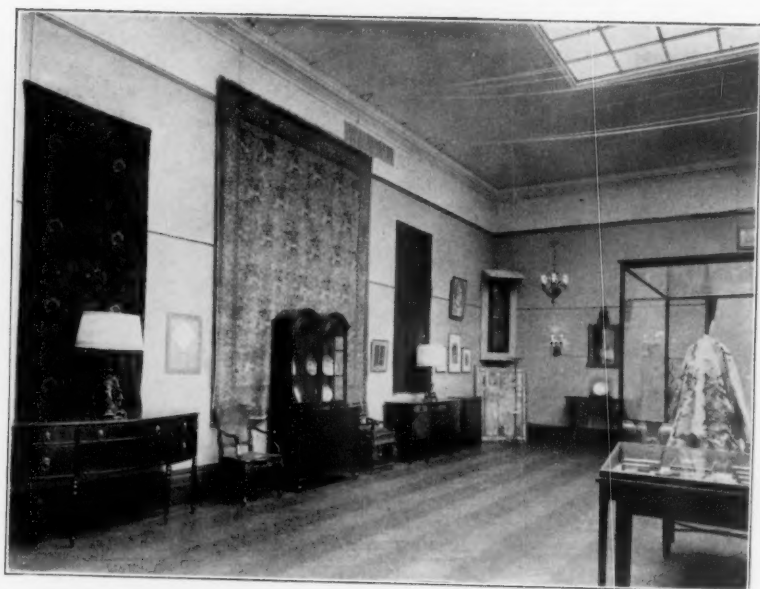
SIDE-LIGHTS ON THE FIFTH EXHIBITION OF INDUSTRIAL ART

COMMENTS of visitors to the Fifth Exhibition of Current Work by Manufacturers and Designers showing the influence of originals in the Museum present a number of interesting side-lights on the collection itself and on the conditions controlling it. In the December issue of the BULLETIN we tried to make clear the background of life and trade and commerce of which this exhibition must always be a reflection, or from another point of view, an outgrowth. This is in a way a consideration of primary importance because it establishes at once the relationship between the Museum and the world of production; there can be no doubt as to the directness of museum effect or the value of museum study in terms of daily production in mills and factories. Museum exhibitions rarely lend themselves to this characterization, the chief difficulty being that museums generally are not equipped to give space to such current material and, secondly, that there has not always been such material available for exhibition. But the tide has turned; the material is now to be had, and in quantity; the obstacle now lies in the other direction, that of its proper display as an educational feature in museum service to the community.

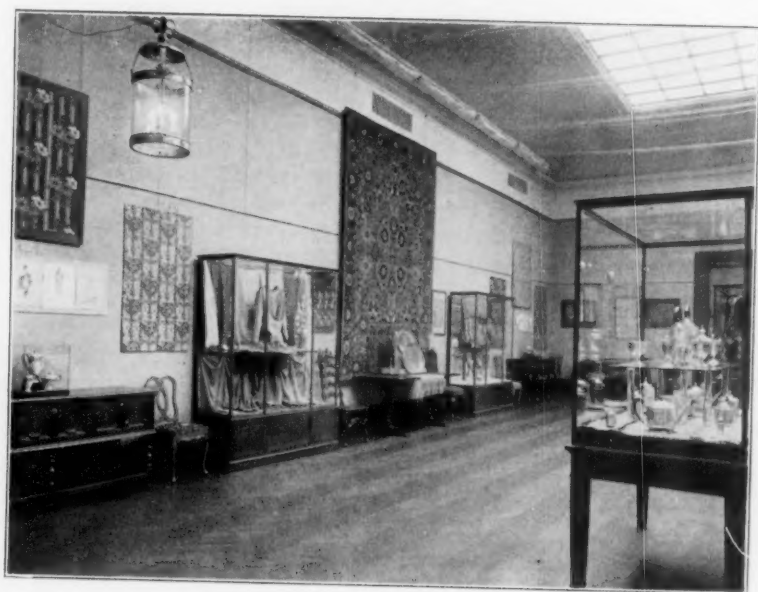
It is a source of gratification among us here that the interest of museums in the art trades and the recognition of museum values in these trades themselves have in recent months shown a decided increase. In this direction the example of the Metropolitan Museum has borne fruit beyond our greatest hopes. Our effort has developed as part of a great movement for the benefit of American design in the industrial arts. Our exhibitions have always been representative only in small degree, since they have consisted only of things based on study in our own galleries; yet this limitation has never prevented us from offering an all-round and fairly inclusive exhibition. Were it possible to open the galleries for a general exhibition of industrial art, regardless of the source of inspiration for the motives shown, our greater effectiveness

would appear at once, for our influence has traveled not only from man to man, or from firm to firm, but from piece to piece. We deal with firms and individuals by direct lines, but we must not forget that each good design of museum inspiration becomes a nucleus by which our influence is in turn relayed to others. In the end a network of effectual work is built up on the principle of a great organization with many branches, each directly connected and directly responsible, yet each an operating center of distribution. Thus we cannot count our exhibits and present the total as the sum total of our success. We reap our reward in the ultimate spread of the new doctrine of design in the art trades; the doctrine based upon the best design for the greatest number and the use of the best agencies available for the improvement of current design toward that end. In the last analysis it is a matter not of numerical effectiveness but of better thinking, saner interpretation, more honest service of the trades to the public, and finally a heightened morale.

This broader influence is seen further in a geographic survey of the firms and individuals reached. Chicago, Minneapolis, Cincinnati, Philadelphia, Worcester, Scranton, Boston, Providence, Meriden, Trenton, are a few of the cities touched, not to mention smaller communities which are factory communities primarily and controlled entirely, or nearly so, by a single enormous concern, as is the case in South Manchester or Shelton, both in Connecticut. This geographical distribution of our lines is in itself a wholesome sign of our improving taste. It is a proof that the seed has sent forth its roots in American soil in widely separated regions. In short, it is a guarantee that our manufacturers and designers are gradually following the lead of the long-headed men among them and are making every effort to improve American design. And why should they not? Purchases of home furnishings represent a half billion of American earnings annually; each year that sum is expended for items of industrial art other than clothing and jewelry. This stupendous sum should be written to the credit of American designers



ROOM J 10



ROOM J 9

EXHIBITION OF MODERN INDUSTRIAL ART, THE WORK OF
MANUFACTURERS AND DESIGNERS SHOWING THE
INFLUENCE OF THE MUSEUM COLLECTIONS

and producers. Unless the best is offered to our people, whose tastes improve with constant acceleration, producers cannot hope to maintain their present positions. There are, of course, dealers and middlemen to be reckoned with; that is another question and too large a one to be here discussed. Suffice it to say that they, by infinitesimal advances, are likewise approaching the blinding light of good design. To these, more than to our manufacturers or consumers, this light will be blinding; for, like truth in other walks of life, its beauty must be known to be appreciated and fully understood to be interpreted to others.

While the showing in this exhibition may be said in some respects to present unusual merit, there are other fields equally conspicuous because they are not represented at all. Neither glassware nor jewelry appears this year. Commercial conditions in the former field may be considered sufficient to excuse almost anything, even the entire stoppage of production. But for the absence of jewelry there can be no explanation satisfactory to friends of progress. Do the jewelry designers use originals to improve their current work? Or do they modify—"redesign"—the old things? Or do they pore over the same old European pattern books? There are associations among them; there are far-sighted men among them; surely our light is not so dim that it can be missed by so important an industry when a score of others have used our collections for their profit for decades. A leader is lacking, but a wise leader who knows the methods of orderly advance, not the sales promoter who starts a stampede.

There are other things of which we have not enough, such as laces, silver, commercial packages. This last savors so much of publicity that our progress must be slow in that direction. To use the Museum in the design of your packages, when it is publicly known that someone else has done the same thing before you, is an advertising loss to you. There may be a similar argument in any other field of production, but it does not seem to have acted as a deterrent anywhere else. Here also the tide will turn. Good design is the best selling point a maker or dealer can have; it will not

be downed, for it represents too great a factor in the price of the commodity. So we have hopes in this direction as well.

Recently twenty thousand examples were made of a certain piece of furniture: think of the effect of that design on American homes and pray that it was blessed of the muses. Every day commercial packages are made by the million and they with their contents are sold over thousands of counters for small silver coins. The distribution of these packages is almost unlimited; their good or evil effect is in proportion. And they are of a piece with the general field of magazine and newspaper advertising, in which also we have registered a decided effect. It is always design that counts: it is mechanical design that sells a tractor; it is artistic design that sells a hat. Manufacturers and dealers will attest that it is package design that has sold the vast majority of products in unnumbered lines of production.

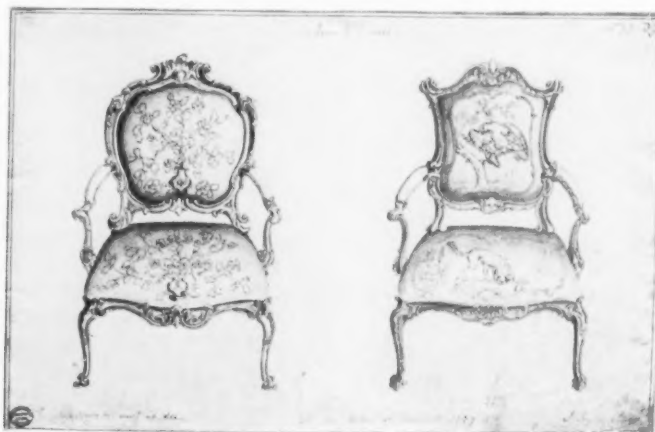
But the lasting character of our work, of which this exhibition is a small indication, is the cumulative effect, the gathering force of years, the record of decades and not of a single twelvemonth. The best result of all is the increasing number of firms that make regular use of museum facilities. Some there are who begin with a great burst of energy and add a "museum line" to their catalogues. That is good, but insufficient. It is good publicity but poor business. All too soon the public will wonder whether manufacturers and designers are hampered by certain shortcomings which prevent them from seeing the value of museum resources in terms of their products. The solid phalanx of progress is composed of those producers and designers who have come to regard the Metropolitan Museum as one of their constant sources of inspiration—a laboratory of growth. Their number is not yet legion—nor, perhaps, would that be good for any concerned—but their number grows each year, in fact, each month.

The exhibition itself is not our objective; that is a by-product, an ancillary effect, a demonstration, and to a certain extent a record. The real work is not known or even visible. It is done in shops and factories and designing rooms; it is done by

constant visiting and inspecting; it is done by reciprocal study, for the Museum must learn as the manufacturer or designer must learn. Or again it is done by persuasion, by argument, by presenting proof. In all of this the coöperation of several scores of trade journals is invaluable. Willingly and gladly these excellent papers have presented the Museum's story for the producer and the designer to read. They have presented it carefully and correctly; they have not offered a panacea, but have simply demonstrated the certain success of those who help themselves. In this they have

its time and country. The set consists of two hundred and seven sheets of drawings, in pencil, pen, and wash, mounted on the blue pages of two eighteenth-century scrap books, on the backs of which appear in an old hand the legends "Original Drawings Chipp—Vol. 1" and "Vol. 2." On the insides of the front covers is pasted the bookplate of the Baron Foley. They are now being exhibited for the first time in a case in the most northerly of the three print galleries.

Of the drawings no less than one hundred and seventy-eight correspond minutely,



ORIGINAL DRAWING FOR THE ENGRAVING NO. 22
OF CHIPPENDALE'S DIRECTOR, 1762

given the best possible evidence of their value to the trades they serve.

These are but a few of the trains of thought this exhibition of current work sets in motion: any dozen random comments overheard in the galleries would start as many more.

R. F. B.

EIGHTEENTH-CENTURY FURNITURE DRAWINGS

BY one of fortune's oddest quirks the Museum was able to pick up at auction in New York last spring one of the most interesting sets of original designs for furniture that was produced in England during the eighteenth century, and what, all things considered, may not unreasonably be regarded as the most important of

though in reverse, to the plates in one or another of the 1754 and the 1762 editions of Thomas Chippendale's *Gentleman and Cabinet Maker's Director*, the most famous and notorious of all English furniture pattern books; and, for reasons that it is not necessary to enter upon in the BULLETIN pages, they may be considered as having been beyond doubt the original drawings from which the engravers of the plates in the *Director* worked. I am informed by Messrs. Hardie and Smith of the Victoria and Albert Museum at South Kensington that that museum is in possession of fifteen drawings from the series. They are exactly like the Metropolitan drawings in every respect, except of course that they are for other plates. Among them, it is interesting to notice, is the

drawing for the desk represented on plate 111 of the edition of 1762. In the edition of 1754 there is another representation of a similar piece, differing only in slight details of the carving and minor mouldings, the drawing for which is in the Metropolitan series. Comparison of the two drawings shows the care and skill which went into the making of the designs, and indicates a



ORIGINAL DRAWING MADE IN CHIPPENDALE'S WORKSHOP

selection much more deliberate than Chippendale is usually given credit for; for they are so much alike that there can have been but little practical advantage in substituting one for the other.

The illustrations for this note include one of the drawings from which a plate in the Director was engraved—the closeness of the engraver's copy may be appreciated by a comparison between the two—and one which was not so used, but which is interesting because of the notation upon it of the fact that it had been carried out for a definite purchaser. Among the unpub-

lished drawings are a number in the so-called Adam style, in which as it happens practically all the pieces of furniture which can be traced directly back to Chippendale's shop were made.

A great many of the drawings bear legends at the bottom like that on one of the drawings here reproduced. Comparison of the name Chippendale as there written with a tracing of an original signature at Welbeck Abbey, kindly supplied by Oliver Brackett of the Victoria and Albert Museum, makes it extremely doubtful that the legends were written by Chippendale himself. As one thinks about it, however, there is no reason why Chippendale, a busy man, should have taken the necessary time to write them on the drawings chosen for the engraver, since it was a purely mechanical job, and such as the head of the firm would naturally turn over to some clerk or bookkeeper to do for him. This latter supposition is borne out by a comparison of the name Chippendale as written on the drawings and the same name as it appears in the heading of the bill rendered by Chippendale, Haig & Co. to David Garrick in 1771, that is now in the Victoria and Albert Museum, for the two were obviously written by the same hand. This account has just been reprinted in a pretty little pamphlet by the Victoria and Albert Museum with a foreword by Mr. Brackett and a frontispiece consisting of a facsimile of the first page of the account rendered.

This similarity of handwriting, while authenticating the Metropolitan drawings as having come from Chippendale's shop, does not, however, prove anything about the authorship of the designs. Who it was that actually made them it is doubtful whether we shall ever know—for doubtless in those days just as today cabinet makers and interior decorators had in their employment expert draughtsmen who did the actual work of drawing out and finishing their designs. Of course, also, there is no reason to think that Chippendale may not have made them himself. We are left completely in the dark. The only thing is that such an array of drawings must have taken a very considerable time to make, as for all of their weakness in perspective

they are very carefully finished and quite deftly pointed up, and the kind of thing that cannot be done with great speed. Moreover, they are practically all quite obviously by the same hand, so that if not by Chippendale himself they must have been made by some one who was in his service over a period of years. While all this proves little, at least it has its bearing on the theory put forth some years ago that the designs in the Director must have been made by two different hands, one responsible for the practical pieces and the other for the impractical ones.

In any event the Museum has here a most interesting and valuable set of original designs for furniture, and moreover a set which as translated into engraving and so distributed through the world gave the name of the man in whose shop they were made to one of the most important styles of furniture design that the English-speaking world has produced. W. M. I., JR.

GREEK AND ROMAN ACCESSIONS

IT is a number of years since we have had an exhibition of classical accessions. The war, of course, has been responsible. Transport conditions have been such that it has not been safe to ship important objects, and any purchases made on the other side have had to accumulate there. With the return of normal conditions, however, these objects have gradually been sent to this country, and by now the majority of them have safely reached the Museum. A number of pieces came in time to be included as "special features" in the Fiftieth Anniversary Exhibition last summer; and since then several more sendings have arrived. To show the progress made by the Classical Department during the last years, a temporary exhibition of all these new purchases (including those shown during the Fiftieth Anniversary celebration) has been arranged in the Room of Recent Accessions. Later the accessions will be distributed in the Classical Wing.

As is well known, it is becoming increasingly difficult to acquire Greek and Roman objects of first-rate quality. It is gratify-

ing, therefore, to be able to show as new acquisitions so important a collection of classical marbles, bronzes, vases, and terracottas. And included in recent purchases are, moreover, several more objects of great value, which for various reasons have not yet reached us, so that the total of important accessions is even greater than this exhibition shows.

In this article an account is given of the newly acquired Greek sculptures and sum-



FIG. 1. ARCHAIC HEAD OF A YOUTH

mary descriptions of the rest of the material, more detailed statements of the latter being reserved for later BULLETINS.

The new Greek marbles consist of nine pieces, comprising all the important periods of Greek art; and as each is a distinguished work, they give us a good picture of the development of Greek sculpture. The earliest is an archaic head of a youth (fig. 1; height, $9\frac{3}{4}$ in. [24.8 cm.]), dating from the beginning of the fifth century—our first marble piece of this date. Though rather battered, its singular charm and beauty can still be appreciated. It combines the fresh exuberance of a young art with a subtlety derived from a delicate feeling for beauty.

The head belongs indeed to a very interesting period—the time of Attic revival after the fall of the tyrant Peisistratos, and with him of the Ionian school, in 510 B. C. The early Athenian art of the middle of the sixth century B. C. had been vigorous and sturdy, but lacking in refinement. Ionian influence which permeated Greek art during the second half of the sixth century taught sculptors to turn their attention to technical finish, surface treatment, and decorative effect; with a resultant gain in elegance and loss of strength. When the native Attic art revived in 510, it returned once more to a more virile style and to a closer observation of nature; but the Ionian lessons



FIG. 2. TORSO OF A SEATED MAN

were never lost, and the combination of the two qualities marks the beginning of the great period of Athenian sculpture. In our new head there are a delicacy of finish and a trace of the elusive Ionian smile which bespeak an Eastern heritage; but there is also much firmer modeling of bony structure than, for instance, in the Ionian series of the Akropolis Maidens. Moreover, the shape of the head—rather flat on top with occipital protuberance—is distinctly Peloponnesian and reminds us that contemporary Dorian art must have played an important part in the return of sterner ideals into Attica. In general type the head may be compared with the bronze Disk Thrower, No. 78 in our Fifth Room, and with the Harmodios of the Tyrannicides; but it is distinctly earlier, as can be seen, for instance, in the treatment of the eyeballs, which still project a little; the modeling of the mouth is also different, having slightly raised in-

stead of drooping corners, which gives the head a more radiant expression than that of either the bronze Disk Thrower or the well-known head of a Youth in the Akropolis Museum (No. 689). It is probably about 500 B.C. or a few years later that we must place our new head. The rendering of the hair as a solid mass like a close-fitting cap is quite usual for this period; originally the details were indicated in color.

The high promise of the opening years of the fifth century were amply fulfilled within a short time. Sculptors who could produce a work like our archaic head needed only to overcome a few technical difficulties before becoming masters of their art. And fortunately they worked on the solving of these difficulties with great tenacity; for they aimed at perfection, and any stiffness, any defect in modeling, was to them a fault to be overcome, so they never "archaized" deliberately, but pressed forward to solve new problems. The torso of a seated man (fig. 2; height, 15½ in. [39.4 cm.]) is an Attic work of about the middle of the fifth century. The two qualities we have observed in the head—delicacy and strength—are also evident here. The artist has made a thorough study of the human body; he understands it and he can represent it correctly, with the muscles and bones accurately modeled and a distinction between the hard and soft surfaces of the body. But in his modeling—virile and truthful though it is—there is a refinement which is of the very essence of Greek art. Instead of detailed elaboration of particular muscles there is a tendency toward broad surfaces, each passing almost imperceptibly into the other, so that the body becomes a harmonious whole. Probably no one understood so well as the Greek that all art is a simplification; and he worked this out in sculpture not by neglect of modeling but by avoidance of undue accentuation. That is why his simplification makes not the impression of the crudity of a primitive work but of the subtlety of a highly finished one. Unfortunately our torso is very fragmentary, being preserved only down to the navel. The twist of the body shows, however, that the figure was in a seated, half-reclining position. In the portrayal

of this turn there is a certain angularity. It is as if the work was still conceived in one plane; as, for instance, Myron's *Diskobolos*. We may place our torso midway between the Olympia and the Parthenon sculptures. The modeling is softer than in the Olympia figures and yet it has not the easy flow of line of the Parthenon pediment sculptures.

In the torso of a youth (fig. 3; height, 33 in. [83.8 cm.]) every trace of archaic stiffness and angularity has been conquered. It is a beautiful representation of a young body, perfectly developed. The unaffected, simple pose, with the weight resting lightly on the right leg, the subtle gradation of the different planes, and the perfect restraint of the whole conception are typically Greek. Such a conception could never be surpassed, not even by the Greeks, for they too passed from the simple, reverent spirit to which alone such a product is possible, to a more complicated and restless age. Both in pose and in modeling we may compare our torso with such works as the *Idolino* in Florence (compare our cast No. 596), the *Dionysos* from Tivoli in the Museo delle Terme (compare our cast No. 599), and the bronze boy in the Berlin Museum (compare our cast No. 602). They are products of the younger Polykleitan school of the end of the fifth and the beginning of the fourth century B. C., showing male figures in the same simple poses as the *Doryphoros* and *Diadumenos* but with more youth and delicacy, and with such slight variations as the left foot placed on the side instead of behind and a less rounded abdominal line. The modeling of our statue is rather softer than in the *Idolino*, with less clearly marked demarcation of planes, approaching more nearly the broader, fuller treatment of the *Dionysos*.

A marble statuette of a boxer (fig. 4; height, 17 $\frac{3}{4}$ in. [44.1 cm.]) is a typical work of the fourth century. Compared with the torso just described, it is more animated but also more restless. The quiet serenity and the impersonality of the fifth century are gone. The action of the body necessitates a more decided curve and in the modeling there is a more marked distinction of planes. But the change has not yet gone far. Though the modeling is more

elaborate and there is a certain intensity of expression in the deep-set eyes, there is as yet great delicacy of treatment; and the lively pose with its graceful curves and the soft play of light and shade on the surface make it a very attractive piece. Moreover, underneath the undulations of the exterior we are conscious of a strong bony structure; for the sense of form and construction at which the Greek artist had worked so hard



FIG. 3. TORSO OF A YOUTH

in his early days stayed with him throughout his career. Fortunately, the surface of the boxer is well preserved, so that we can appreciate its full beauty. Especially fine is the modeling of the back. That the statuette was a boxer is suggested by its swollen ears and by the action; both hands were evidently occupied with the left ear (there are traces of the right hand on the left chest), pulling tight the straps which pass over the head, round the ears, and under the chin to protect the chief veins, as do the bandages in modern duelling. Similar arrangements of straps can be seen

in a head in the Capitoline Museum.¹ Our boxer belongs probably to about the middle of the fourth century and was executed by an artist influenced by Skopas.

A torso of a boy (height, 29½ in. [74.2 cm.]) belongs to about this period. It is an attractive piece of Praxitelean style—repeating apparently the motive of the



FIG. 4. STATUETTE OF A BOXER
IV CENTURY

Dresden Satyr pouring wine into a cup, only reversed (compare our cast No. 710). It is not an original Greek work, but a Roman copy. A comparison with the boxer will show better than many words the difference between Greek and Roman modeling—one fluent and soft and lifelike, the other hard and mechanical.

Another work of the fourth century is a small gravestone with a farewell scene in low relief (fig. 5; height, as restored,

¹cf. Brunn Bruckmann, *Denkmäler*, pl. 527, and text, where our boxer is also published.

41½ in. [1.055 m.]). A youth, Erasinus by name, as we learn from the inscription at the top, is clasping the hand of his mother. A little boy stands by his side and his dog is jumping up at him. We know that this represents the parting of death, for there is a deep sadness pervading the scene. It is the Greek sculptor's conception of mourning—a restrained and serene sorrow. Especially beautiful is the figure of the woman. The workmanship is not very careful—as is usual on such gravestones. The finial and the lower part of the slab have been added in plaster. The gravestone is said to have come from Athens.

A little marble torso of a stooping Aphrodite (height, 11 in. [27.7 cm.]) is a delicate piece of work executed in Roman times but going back to a famous fourth-century original. There are many replicas preserved of this graceful motive. From the better-preserved copies we know that the goddess was bending down to untie her sandal. Sometimes a tree trunk or herm supports her on the left, and occasionally an Eros is seen either by her feet or by her left breast¹; in our example there was evidently such a little Eros playing with his mother, for there are traces preserved over the left breast which can be explained only by such an addition. The torso comes from the Pozzi Collection.

In the fifth and fourth centuries the Greeks had produced works covering, it is true, a wide range, but all imbued with an idealism which lifted them, so to speak, into a higher sphere. In the Hellenistic period the outlook is different. Realism is now the dominant note and shows itself not only in the subjects selected but in their treatment. Two of our new marbles are characteristic examples of this time. One is the statue of an Old Fisherman, the other a head of Herakles. The Fisherman (fig. 6; height, 42 in. [1.066 m.]) is a companion piece to our Old Market Woman (No. 52, in the Classical Sculpture Hall); he too is a man in a humble walk of life, a simple workman pursuing his trade; and he is represented in the same strikingly realistic manner, with shrunken skin and bent body.

¹cf. Reinach, *Repertoire*, II, p. 806, 1.

It is only in the simple treatment of the drapery that the old traditions are still strong. The better-preserved replica of this statue in the Conservatori Palace in Rome (see case of comparative photographs in the Classical Sculpture Hall) has been

the drapery. On the whole ours is the more carefully worked piece.

A bearded head (height, $10\frac{5}{8}$ in. [26.2 cm.]) is of the same type as the famous Farnese Herakles in Naples which we know to have been a work of the first century



FIG. 5. GRAVESTONE
IV CENTURY



FIG. 6. OLD FISHERMAN
HELLENISTIC PERIOD

restored as carrying a net over his left shoulder and holding a stick in his right hand; and though we do not know that these were the original attributes, we can identify the figure as a fisherman by his round hat which is characteristic of the calling. Our statue corresponds pretty closely with the Roman figure, except that it has the supporting tree trunk on the left, instead of the right, and that there are small variations in

B. C., though probably a free copy after an original by Lysippos. He is represented there as resting after his labors, leaning heavily on a club placed under his left arm. Herakles as a weary, somewhat melancholy hero appealed to Hellenistic taste, and we have many replicas, both in marble and bronze, in different museums. The thick neck and swollen ears of the athlete are characteristic features. Very effective is

the disordered hair worked in high relief with deep shadows. The execution of our head is fair, but not of the best.

The rest of the newly acquired marbles consist of five Roman busts dating from the first, second, and third centuries A. D., a large Roman relief with a scene of the dying Meleager, evidently part of a sarcophagus, and several architectural pieces—a Corinthian column of Roman date, two Roman pilasters, and a beautiful archaic Greek akroterion decorated with an incised lotos ornament. The new bronzes, numbering over one hundred, are a particularly interesting and varied lot, including several examples of first-rate quality. Of the archaic period we may mention three feet from a tripod base, ending above in crouching figures, a very effective, decorative composition; a youth bending backward, probably once used as a handle; a small bust of an archaic satyr, a charming piece of conventionalized ornament; and a little statuette of a girl, very attractive in its naïve simplicity. A large statuette of a bull is an important piece probably dating from the later fifth century B. C. An athlete in a quiet, harmonious pose and modeled in the flowing style of the fourth century, will rank among the best bronzes in our collection. The same applies to a negro boy, a fine Hellenistic product. The statuette of an actor reciting, in a vivid pose, and a carefully worked head of a satyr are also conspicuous works of Hellenistic date. Among the Roman pieces, the most important are two large statuettes of priests, beautifully patinated, a seated figure of Zeus of the same type as our Marquand gift (No. 200 in the Eighth Room), and a little figure of Horus, delicately and carefully worked. A set of sixty-two¹ surgical and other instruments, most of them apparently found together in one tomb, will interest students of Greek and Roman life, while two fittings from a table or couch are noteworthy for their silver and copper inlay decoration.

Of the eighty new vases, thirty² are

¹For want of space only a selection of these is now shown.

²Since several of these are pairs, not all are exhibited.

Etruscan bucchero pottery, all selected pieces which considerably raise the standard of our collection of this fabric; fifteen more are Arretine moulds, making our collection of this important ware among the best in the world; seven are examples of early Greek wares—Mycenaean, geometric, Rhodian, and Corinthian (described in a former number of the BULLETIN and therefore not included in this exhibition); and the rest are mostly Athenian black-figured and red-figured wares. Among the latter are many significant pieces. A large black-figured amphora with a marriage procession is an impressive piece, and a kylix with a frolicking band of satyrs and maenads is one of those charming, gay creations which have won so many adherents for archaic Greek art. Among the early red-figured pieces, we may mention a stamnos with scenes illustrative of the Danaë story—interesting particularly for the artist's attempt at depicting strong emotions—and three fine kylikes, one by the famous Brygos painter. The principal pieces of the middle and later fifth century are a well-preserved lekythos with Poseidon pursuing Amyone, executed in a quasi-sculpturesque style; a large hydria with women spinning and conversing; a smaller hydria with Eros adjusting the sandals of Aphrodite, unfortunately badly broken, but showing exquisite drawing; and a little painted amphora with Apollo and a chariot scene. There is also a fine fragment of a kylix, showing the extreme delicacy with which later fifth-century masters drew.

The new terracottas are not numerous (seventeen) but include important examples. The most significant is a seated archaic goddess, very fine in its dignity and serenity; a torso of a stooping Aphrodite and a crouching girl are charming fourth-century creations; a pretty little gilt dancer and several caricatures belong to the Hellenistic period.

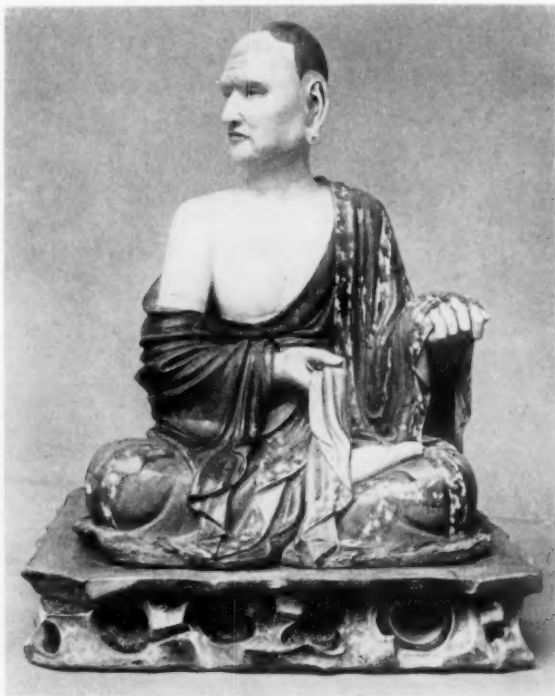
Finally there is one piece in amber which deserves special notice—an archaic statuette of a woman carrying a child, only 2½ inches high, but a very finished, dainty work. It is indeed one of the finest products preserved in that material, ranking with our well-known group in the Third Room.

G. M. A. R.

A LARGE POTTERY LOHAN OF THE T'ANG PERIOD

ABOUT seven years ago the British Museum acquired an over-life-size Chinese pottery figure which created quite a sensation. It is a Lohan sitting on a stand in the shape of a slice of perforated rock, also of pottery. The thoughtful, dignified

Japan have similar ones; and four others are owned by private collectors and dealers. In all ten are known besides a great many small fragments, several hands and feet, and baskets full of broken pieces. In consequence there must have been originally the usual series of sixteen Lohans, the sixteen disciples of Buddha, humans who had reached the end of the eight-fold path, who



ONE OF THE SIXTEEN LOHANS OR
DISCIPLES OF BUDDHA
CHINESE POTTERY FIGURE, 618-906 A. D.

attitude of the well-modeled figure is splendid; technically it is most remarkable as a colossal piece of pottery covered with the usual T'ang glazes. Since this figure came to light several others, originally belonging to the same series, have appeared; the Metropolitan Museum acquired the one reproduced here, which has now been put on exhibition; the Boston Museum of Fine Arts, the University Museum in Philadelphia, the Royal Ontario Museum in Toronto, and the Matsukata Collection in

had attained perfection and enlightenment; they were sometimes represented in a group of eight and spoken of as the eight Lohans. The Chinese habit of using numerals to indicate quantity instead of the exact number, like thousand for a great many, may explain why the mountain near Ichou, southwest of Peking, where the Lohans stood in caves, was called the Eight Lohan Mountain though it harbored sixteen saints.

Soon after the appearance of the first Lohan, the explorer Friedrich Perzyski

set out on what he calls his "hunt for gods." He described his expedition, which was a partial failure, in the *Deutsche Rundschau* and lately republished the same account in his book "*Von Chinas Göttern*." Though he managed to find and to get access to two grottoes of the Eight Lohan Mountain, in one of which he found broken remains of the lately removed figures, he saw only one broken Lohan which had been taken from the robbers by the Chinese local police and which was jealously guarded in a neighboring yamen or government building. But his expedition was archaeologically a success because he located the place where the pottery figures came from and found two interesting inscriptions.

One was outside a grotto nearby, which contained the pottery remains of a colossal standing figure of Kuan Yin. In typical Chinese verse, poetic but not very clear, it says: "All these Buddhas come from far." This has been taken to mean that in times of religious strife, perhaps the ninth century when many Buddhist temples were destroyed, these figures were brought to the lonely caves for safe-keeping. It may also mean that the master potter who made and was able to fire these colossal figures lived far away, that it was a long and difficult task to transport them to these caves, difficult of access. I am inclined to take this more sober view, for the Eight Lohan Mountain suggests to me a holy place difficult of access with many caves containing the sacred figures, who like hermits in their retreat were visited in turn by the pious pilgrims. Perzynski tells us that, according to the information he gained, the mountain contained several more caves which he was unable to visit or considered unnecessary to see because all the figures had been removed or broken in the attempt.

The second inscription was found over the altar of a large cave in the Lohan mountain, a place where his guide assured him that he had seen three pottery Lohans a few months before. It says that the shrine was restored by pious hands during the reign of the Emperor Cheng-tè of the Ming dynasty, that is, in the beginning of the

sixteenth century. There is plenty of evidence of these restorations.

The head of the Lohan in the Metropolitan Museum, which had been broken off, was replaced and fastened on by the solid metal rivets with which we find so many Ming porcelains have been repaired. Of the ten Lohans known, five only have their original heads, one has the mask only, three have heads of reddish clay covered with a carefully applied slip and green glaze—these heads have been fired upside down—one has no head at all. The restored heads and some hands found amongst the broken pieces have every appearance of having been made in the Ming time; they are probably part of the restoration recorded on the stone over the altar. The head of the Lohan which the Museum owns is original; some parts of the figure have been repaired but except for small unimportant pieces nothing is missing.

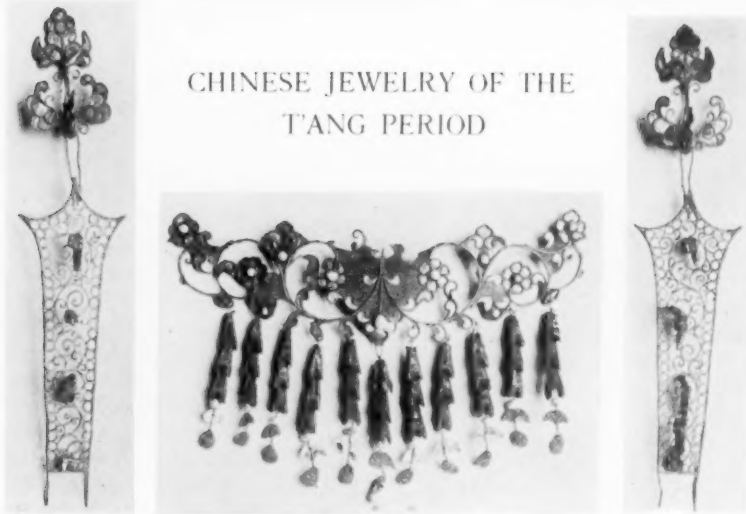
The figure is that of a youngish man with an earnest, strong face; the chest and the right shoulder are bare; he wears over a dark green robe an orange-yellow Buddhist priest's robe made up of small pieces because priests make vows of poverty and therefore wear patched clothes. The robe is lined with yellow and has a border of brocade made of yellow, white, and green running into each other without definite design, the egg and spinach pattern typical of the T'ang pottery glazes.

The figure is made of rather coarse, gritty clay with an outer coating of finer and whiter clay about a quarter of an inch thick. Very curious is it that these figures were built upon a framework of iron which did not disappear in the comparatively small heat that the soft lead glazes required; inside the figure the thin iron supports are plainly visible, though in places the iron has rusted away entirely.

From the artist's standpoint the Lohan is a very strong piece of modeling, very realistic in treatment with an earnest, almost severe expression. The head is large and very much turned to the right, the hands are particularly beautiful.

S. C. B. R.

CHINESE JEWELRY OF THE T'ANG PERIOD



CHINESE GOLD HAIR ORNAMENTS SAID TO COME FROM THE
TOMB OF AN EMPRESS OF THE T'ANG PERIOD

IT is practically useless to try to find the provenance of Chinese pieces which have passed through the hands of one or more dealers, particularly if these objects are tomb finds; the finder is not anxious to let others know where his profitable hunting-grounds lie, and the opening of tombs which may contain the remains of one's own ancestors is not considered the proper thing to do in China.

The gold jewelry and the silver ornaments which the Museum has acquired are said to come from the tomb of an empress of the T'ang period. It sounds well, the phoenixes which surmount a pair of delicate filigree hair ornaments give some color to the attribution, but we have no more convincing proof. That the jewelry dates from the T'ang period is clear, however, from the style and design, while the state the pieces were in is evidence of their having been found under ground. It would seem that a box or casket had contained the jewelry; the box, probably wood or lacquer, had decayed and the silver ornaments which were found, one simple hairpin excepted, were the thin silver inlay of the casket.

It has been possible to reassemble the pieces of five hair ornaments and a number of rosettes and small floral sprays. The

rosettes and flowers were probably sewn on garments or headdresses. The silver inlay consisted of four different groups varying in detail, and each group has been mounted on a panel, arranged as much as possible in the style of the period. Small pieces were missing and others could not be fitted in; the latter may have belonged to the cover of the box of which not enough remains for reconstruction.

The five pieces of gold jewelry which could be readily put together had been mounted on bronze supports of which some are of the nature of hairpins. Parts of these remained attached to the backs, also the loops in which these supports were fixed. Of these five pieces, three consist of floral ornaments, a center piece and two side sprays; the flowers are made of cells which must have been filled with colored paste, stones, or pearls—one small green stone remained in place. The unpierced pearls which were found with the jewelry have been placed in the centers of the flowers. It is curious to notice that these pearls and the small pierced ones belonging to the hangers have lost very little of their color and brilliancy, though decayed to the point that the least pressure reduces them to powder.

The groundwork of the design and some

of the borders are covered with tiny gold beads, a decoration very like what is found on early Greek jewelry. At the lower edge are small loops from which evidently pendants hung. Small bronze-gilt hangers, which are decorated with tiny gold beads similar to those on the jewelry itself, crescent-shaped mother of pearl ornaments (some of which still adhered to the bronze hangers), perforated glass beads, and seed pearls, have been restrung and hung from the gold loops as a tentative restoration, probably but not certainly correct.

The two other gold ornaments have remained intact; on top of a long square piece of filigree work perch charming little phoenixes made like the ornaments described above of cell-work which must also have contained colored stones or paste.

The five pieces together seem to have formed an ornament for the head, the kind of ornament which we see on stone sculpture of the period and, less pure in style, on the posthumous portraits of the Ming period.

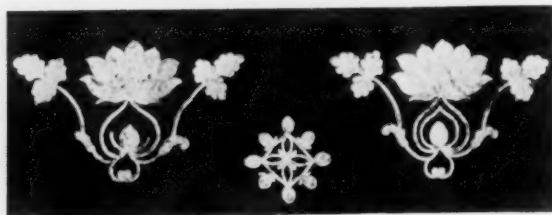
Besides these there is quite a number of

very similar small flowers and gold rosettes in different sizes and designs; a number of small ones are exactly like those in the Shosoin treasure house in Nara on a Nyoi, a staff used by Buddhist priests.¹ These rosettes may have been used in a similar way or they may have been fastened on garments.

Together with these pieces is shown a small round plaque which was acquired from another source and which is independent of the jewelry previously described. It is of charming minute workmanship, in many respects similar to the much earlier Egyptian jewelry; the tiny gold cells contain a number of the original colored stones—carnelian, lapis lazuli, and turquoise—cut in shapes to fill the cells. The ornamental band round the center shows the grape-vine design and has the same filling of tiny gold beads which we find on the other jewelry. The gold ornament is mounted on a flat bronze disk.

S. C. B. R.

¹See Toyei Shuko, Illustrated Catalogue of the Imperial Treasury Shosoin. Plates 184-186.



TYPICAL EXAMPLES OF THE SILVER INLAY
PROBABLY FROM A CASKET CON-
TAINING THE GOLD JEWELRY

NOTES

THE ANNUAL MEETING OF THE CORPORATION. The fifty-first annual meeting of the Members of the Corporation of The Metropolitan Museum of Art will be held in the Board Room, Monday afternoon, January 17, at 4:00 o'clock.

A report of the transactions for the year 1920 will be presented and addresses will be made by the President, Robert W. de Forest, and others.

Afterward tea will be served.

MEMBERSHIP. At December meetings of the Board of Trustees, William K. Vanderbilt was declared a Benefactor of the Museum; Morris Gray, President of the Boston Museum of Fine Arts, John H. Finley, Ex-President of the University of the State of New York, and Gustave Straubenmüller, Associate Superintendent of Schools, New York City, were elected Honorary Fellows for Life; and the following persons, having duly qualified for membership in their respective classes, were elected:

FELLOWS IN PERPETUITY

EDITH KANE BAKER
GEORGE F. BAKER, JR.

FELLOWS FOR LIFE

MRS. ALEXANDER H. BRAWNER
ALBERT EUGENE GALLATIN
ELBERT H. GARY
CHARLES STEELE
EDWARD T. STOTESBURY

FELLOWSHIP MEMBERS

JULES S. BACHE
JOHN BRUNDRETT MADDOCK
MRS. JOHN BRUNDRETT MADDOCK

SUSTAINING MEMBERS

HAROLD M. BRUMMER
WILLIAM N. COHEN
WALTER B. COWPERTHWAIT
GEORGE A. CROCKER, JR.
JOHN W. CROSS
MRS. PAUL FITZSIMONS
MRS. FRANK HAGEMEYER, JR.
MRS. JOHN L. HOWARD
JOHN W. KISER
EDWARD V. Z. LANE
MRS. FREDERIC W. LORD
ARTHUR PFORZHEIMER

MISS MARY E. SCOTT
JOSEPH SIMON
MRS. SAMUEL F. STREET

Three hundred and forty-two persons were elected Annual Members.

CEILING PANELS BY PINTURICCHIO. With this issue of the BULLETIN there will be mailed to every member of the Museum and to each subscriber a supplement, Part II¹, describing a series of twenty-two panels by Pinturicchio painted early in the sixteenth century at the order of Pandolfo Petrucci, tyrant of Siena, for the ceiling of the reception hall of the Palazzo del Magnifico in that city. These are "famous and important works in the history of Renaissance decoration and examples of its most winsome and light-hearted aspect." Purchased in Paris just before the outbreak of the war, they have recently been installed in the south end of Gallery 32, the so-called "Gold Room," where they have been given a setting somewhat like that they originally had in Siena.

EXHIBITION OF ENGRAVED ORNAMENT. In connection with the annual exhibition of industrial art which is being shown in two of the print galleries, an exhibition of engraved ornament has been arranged in the third of those galleries. Limitations of space made it impossible to put very much on exhibition but at the same time it has been possible to show specimens of the various kinds of things which are being gathered together in the ornament section of the print collection. One floor case is filled with an important group of original Renaissance lace and embroidery pattern books, in another are shown the most important eighteenth-century designs for wrought iron and several photographs showing how they were actually used by the smiths, and in another a group of designs illustrating the development of wall paneling from the time of Louis XIV to Napoleon. In other cases are also shown furniture, silver, embroidery, and other kinds of

¹ For sale at the Museum; price, 20 cents.

designs. About the walls are shown in frames a number of the more important single-sheet prints of ornament in the collection, among the more interesting of which are the designs for fine metalwork. Here may be seen typical pieces of niello, both early Italian and Renaissance German and French, as well as a number of the "dotted" designs for cups and beakers with which the names of Bernhard Zan, Paul Flindt, and Wenzel Jamnitzer are associated. Some charming jewelry designs by Marchant, Hurtu, "A. D.", and Mignot are also included, as well as a number of mid-sixteenth century French finger ring patterns. The material shown is capable of adaptation to all kinds of uses from intarsia to lace, from jewelry to wrought iron, from embroidery to wall panels, and it is hoped that being shown in connection with the exhibition of current industrial art it may serve to call the attention of designers and manufacturers to the usefulness of this neglected part of the Museum collections.

W. M. L., JR.

AN IMPORTANT CLASSICAL LOAN. An important loan made anonymously in memory of Charles T. Barney has been exhibited in the Fifth Classical Room. It is a life-size marble statue of the so-called Venus Genetrix type of which the best-known replica is in the Louvre (see our cast No. 568). The goddess is represented standing, clothed in a soft, clinging chiton and with a heavy mantle covering her back; with one hand she lifts a corner of her mantle over her shoulder, in the other she held an apple, vase, or other attribute. In our new loan the head and arms are missing; but a comparison with the Louvre cast will show the original motive.

The Greek original must have been one of the fairest creations of antiquity. We have few classical statues that embody so perfectly the conception of womanly grace, and in which the problem of showing the body through the drapery has been solved so beautifully. That the type appealed to popular taste also in antiquity is shown by the large number of copies that exist. M. Reinach, as long ago as 1887, enumerated seventy-two in marble, bronze, and

terracotta, and on coins and gems; and to this list many more could now be added. An Aphrodite in the same attitude appears on coins of the empress Sabina, inscribed Venus Genetrix, supposed to be copied from a work by Arkesilas of the first century B. C. But there is no doubt that the original was much earlier. Its identification (by Furtwängler) with the "Aphrodite in the Garden" by Alkamenes is certainly a possible one. We have little definite knowledge, it is true, of the Alkamenes Aphrodite, except that she was world-renowned and that Lucian borrowed from her for his ideal statue "the cheeks and prominent parts of the face," and "the hands and symmetry of the wrists and the delicacy of the taper fingers." But the date of Alkamenes fits in well with the style of our Aphrodite, at least if we place the Aphrodite in his later period, that is, in the last quarter of the fifth century. We find the same interest in representing the nude female form through transparent drapery in such late fifth-century works as the reliefs from the Nike Balustrade and the Nike by Paionios. And though the recently discovered copy of Hermes Propylaios by Alkamenes is much more archaic in style, it is easy to explain the difference by supposing the Hermes to be an early and the Aphrodite a later work. Twenty or thirty years in the fifth century B. C. could mean an entirely changed outlook.

The many copies of the Aphrodite of course vary considerably in quality. The Louvre example, though the best preserved, is a rather mechanical, hard work. Our new loan is much more freshly executed, with a real understanding for the flowing folds of the drapery and the soft body beneath. It ranks indeed with the best replicas, such as those in the Hermitage Collection, in the Ny-Carlsberg Glyptothek, and in the Museo delle Terme. Unfortunately it has been discolored by fire. Of its history, all we know definitely is that it was brought to this country about twenty years ago. As the central object in our Fifth Room, surrounded by works of similar style showing the same gentle grace and dignity, this statue will be greatly appreciated.

G. M. A. R.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

A SPECIAL EXHIBITION. About the first of March there will be opened in the Gallery of Special Exhibitions (II: D 6), to continue for two months, an exhibition of somewhat unusual character. This large gallery will be devoted to showing adequately the sculpture of Michelangelo in casts made from the originals. Owing to limitations of space, the Museum's large collection of casts cannot be shown at present as effectively as its importance warrants. It is possible, however, from time to time to take out a group of related casts and exhibit them under better conditions of lighting and in a more spacious arrangement. The coming exhibition of casts from Michelangelo's sculpture should prove particularly effective, as the monumental character of the work will be in happy accord with the proportions of the special exhibition room.

TWO LITTLE FLAX PLANTS. In Gallery H 19 has been placed a copy of the Children's Bulletin for June, 1920, entitled Two Little Flax Plants, and in close proximity cases containing material illustrative of the making of lace—flax in different stages, linen thread used by the lace-maker, a pillow for bobbin lace, a pattern of needlepoint lace, etc.—and all the pieces of bobbin and needlepoint lace referred to in story fashion in that issue, with pictures of historic personages wearing lace of these patterns.

GRADE 4B IN THE MUSEUM. By the arrangement of Dr. James Lee, District Superintendent, and the principals, art supervisors, and teachers of the schools in the neighborhood of the Museum, all of the 4B classes—about 500 pupils each time—have come to the Museum on four Friday mornings in November, in order to make their Drawing—in which they are studying Japanese art—more vivid to them. After listening to a story on Japan in the Lecture Hall, followed by illustrative slides, they have gone into the galleries to see the Japanese paintings, lacquered boxes, netsukes, etc. On the four Mondays preceding the visits of the children, the teachers of all the classes have come to the Museum that they might become familiar with the galleries and so assist the large group of children to see the objects to advantage. This plan has worked out admirably and might profitably be used in other grades.

INDEX TO VOLUME XV OF THE BULLETIN. An index to the fifteenth volume of the BULLETIN, completed with the December, 1920, issue, has been prepared as usual, and will be sent to the Fellows of the Museum, as well as to all the libraries and museums on our mailing list. It will also be sent to any person who received the BULLETIN, if he will apply for it by postcard during the next thirty days; for it is the desire of the Museum that all shall obtain the Index to whom it has value.

LIST OF ACCESSIONS AND LOANS

DECEMBER, 1920

CLASS	OBJECT	SOURCE
CERAMICS. (Wing H, Room 15)	Pieces (24) of porcelain, English, late XVIII and early XIX cent.; pieces (7) of porcelain, French, first half of XIX cent.	Purchase.
JEWELRY. (Floor II, Room 23)	Boxwood snuff box, French, early XIX cent.	Gift of Mrs. Frances J. Gottschalk.
LANTERN SLIDES, ETC. (Wing H, Basement)	Postcards (64) of casts in the Musée de Sculpture Comparée, Paris.	Gift of Richard F. Bach.
(Wing H, Basement)	Lantern slides (77) of various subjects. . .	Gift of Mrs. Lorinda M. Bryant.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK. (Floor II, Room 23)	Leather traveling case with knife, fork, and spoon, Spanish, XVII cent.	Gift of Walter L. Ehrich.
REPRODUCTIONS. (Wing H, Study Room)	Rubbing of a stone monument to the late Ernest Fenollosa, Japanese, modern. . .	Gift of Yamanaka & Co.
SCULPTURE. (Alcove off Wing E, Room 14)	Marble fountain, Arabian, XIV cent. (?) .	Purchase.
<hr/>		
CERAMICS. (Floor II, Room 5)	Jardinières (2), glazed pottery, Chinese, Ming dyn. (1368-1644).	Lent by Mrs. Edward S. Harkness.
(Floor II, Room 5)	Pieces (128) of porcelain, Chinese, various periods.	Lent by Harry Payne Bing- ham.
ENAMELS. (Wing E, Room 8)	Vases (2), cloisonné enamel, Chinese, Ming dyn. (1368-1644).	Lent Anonymously.
METALWORK. (Floor II, Wing J)	Bronze andirons (2), Italian, XVI cent. . .	Lent by Harry Payne Bing- ham.
MUSICAL INSTRUMENTS . (Wing E, Room 8)	Lute, ivory, Chinese, Ming dyn. (1368- 1644).	Lent by Mrs. Edward S. Harkness.
PAINTINGS. (Wing E, Room 10)	Paintings (3), Chinese, Ming dyn. (1368- 1644).	Lent by Mrs. Edward S. Harkness.
(Floor II, Room 21)	The Village Girls, by Gustave Courbet, 1819-1877; Portrait of a Lady, by Edouard Manet, 1832-1883; two paint- ings by Puvis de Chavannes, 1824- 1898,-French.	Lent by Harry Payne Bing- ham.
SCULPTURE. (Floor I, Room 40A)	Statue, in plaster, Modesty, by Sherry E. Fry.	Lent by Sherry E. Fry.
(Floor II, Room 5)	Tomb figures (2), glazed pottery, Chinese, T'ang dyn. (618-906).	Lent by Mrs. Edward S. Harkness.
TEXTILES. (Wing F, Room 19) (Wing H, Room 18)	Tapestry, Flemish, XVI cent.	Lent Anonymously.
(Wing H, Room 22A)	Tapestry, Pastoral Scene, signed Boucher, French, 1760.	Lent by Mrs. J. W. Markoe.
(Wing H, Room 22A)	Embroidered covers (4), woven covers (4), and woven strip, Czecho-Slovak, Rus- sian, and Hungarian, XIX cent.	Lent by Mrs. Eliot Norton.
(Wing H, Room 22A)	Strips (5), panel, and corner of cover, em- broidered, Bulgarian and Croatian, XIX cent.	Lent by Mrs. Gino Speranza.
COSTUMES. (Wing H, Room 22A) (Wing H, Room 22A) (Wing H, Room 22A)	Embroidered shirt, Russian, XIX cent. . .	Lent by Mrs. Eliot Norton.
(Wing H, Room 22A)	Embroidered dress, Bulgarian, XIX cent.	Lent by Mrs. Gino Speranza.
(Wing H, Room 22A)	Shirt, scarfs (2), purse, and cap, embroi- dered, Dalmatian, Bulgarian, Albanian, and Greek, XIX cent.	Lent by Mrs. Gino Speranza.
LACES. (Wing H, Room 19)	Bridal veil, Belgian (Brussels), XIX cent.	Lent by Richard Gambrill.
WOODWORK AND FURNI- TURE. (Floor II, Wing J)	Chairs (6), covered with Beauvais tapes- try, French, XVIII cent.	Lent by Harry Payne Bing- ham.

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JANUARY 22-FEBRUARY 17, 1921

January	22	Dutch Landscape Painters, XVII Century	Adriaan J. Barnouw, Columbia University	4:00 P. M.
	22	Keyboard Instruments, Ancient and Modern	Frances Morris	5:00 P. M.
	23	French Gardens of the Renaissance	Bremer W. Pond, Harvard University	4:00 P. M.
	29	Practice and Preaching in XVIII Century Art	Frank Jewett Mather, Princeton University	4:00 P. M.
	29	The Great Violin Makers	Frances Morris	5:00 P. M.
	30	Japanese Sword Guards	Howard Mansfield	4:00 P. M.
February	5	Spanish Painting of the Golden Age	Chandler R. Post, Harvard University	4:00 P. M.
	6	The Modern Conception of Baroque Architecture	Albert C. Phelps, Cornell University	4:00 P. M.
	12	Problems of Portraiture	Royal Cortissoz	4:00 P. M.
	13	Humanized Technique	Royal Cortissoz	4:00 P. M.
	17	The Hittites of Asia Minor	David George Hogarth, Ashmolean Museum, Oxford	4:15 P. M.

Each Sunday afternoon, a Story-Hour for children will be given by Anna C. Chandler at 2 o'clock and repeated at 3 o'clock; at 3 o'clock each Sunday, a Gallery Talk for adults will be given by Elise P. Carey; on Monday afternoons, February 7 and February 14, Talks for High School classes will be given by Melita Knowles and Elise P. Carey respectively, at 4 o'clock; on Tuesday afternoons, February 1 and 15, Talks for High School teachers will be given by Mabel Harrison Duncan and C. Louise Avery respectively, at 4:00 o'clock; the second Tuesday afternoon of each month, a Talk for Elementary School teachers will be given by Miss Chandler at 3:30 o'clock; on Friday afternoon, January 28, a Talk for Classes in the New York Training School for Teachers will be given by Edith R. Abbot at 2:15 o'clock; Saturday afternoons, Gallery Talks for adults will be given by Mrs. Carey at 2 o'clock; Saturday mornings, Story-Hours for children of members will be given by Miss Chandler at 10:30 o'clock.

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

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On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

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Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.

THE METROPOLITAN MUSEUM OF ART

CEILING PANELS BY
PINTURICCHIO



PART II OF THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART
NEW YORK, JANUARY, MCMXXI

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THE METROPOLITAN MUSEUM OF ART

A CEILING BY PINTURICCHIO FROM THE PALAZZO DEL MAGNIFICO IN SIENA

THERE has been installed in the south end of Gallery 32 (the "Gold Room") a series of twenty-two ceiling panels¹ by Pinturicchio that were acquired in Paris in 1914 just before the outbreak of the war. From the Palazzo del Magnifico in Siena, they are famous and important works in the history of Renaissance decoration and examples of its most winsome and light-hearted aspect. Corrado Ricci, late Director of Italian Museums, in his book on Pinturicchio comments upon them as follows (Italian edition, pp. 307-309):

"Vasari makes no mention of Pinturicchio's work in the Petrucci palace, and his commentators, in supplying this omission, suppose everything to be lost except the fragments referred to.² But fortunately a great part of the vaulted ceiling still survives, although hidden by the ceilings and partition walls of the chambers which were built into the room about a century ago. This fact was made known to us by the distinguished Professor Alessandro Franchi, Director of the Institute of Fine Arts at Siena, to whose courtesy we owe an account and an inspection of the reliefs and designs, the latter made with very great discomfort, as we were obliged to crawl along on all fours in the dark and narrow spaces between the vaulting and the later ceilings.

"He told us that over the loftiest of the modern rooms the old vaulting was used as a ceiling and therefore plastered over. The rest is left, but injured by the insults or avidity of the masons, who in various places damaged the pictures and the stucco reliefs with the blows of their hammers, and scraped off the gold from them.

"The room is almost square (M. 6.74

¹In fresco transferred to canvas.

²The frescoes from the walls mentioned below,

x 6.29, = 22 ft. by 20 ft. 4 $\frac{1}{4}$ in.), and the ceiling is separated from the walls by two brackets and three arches on each side. On the brackets, upon a background of blue dotted with gold, are a sort of gilt candelabra supporting tablets, each having a motto, and above these are eagles, from whose outspread wings hang bunches of grapes and flying ribbons. The soffits of the arches between are alternately red and light blue, with the usual 'grotesques,' including panels with figures. Among these are the muses—Terpsichore, stretched upon the ground, writing with one hand and resting her head thoughtfully upon the other, Erato with the cymbals and the swan, Calliope seated upon the ground playing a trumpet. In the panels of the central quadrangle, which are formed by broad bands of a simple foliated pattern, are mythological subjects—Antiope asleep near a herma, while Jove, transformed into a satyr, bends over her; Bacchus and Pan; Hercules spinning, seated humbly among the sheep and cattle, vanquished by Omphale who holds his club derisively; the triumph of a warrior, borne among his arms in a chariot which is driven by a winged genius, drawn by two horses, and followed by soldiers; the triumph of Peace, to whose chariot two lions are yoked; a nymph seated upon a ram with a long fish-tail, swimming near two little genii, one of whom is riding a dolphin, and so on. In the middle panel are the remains of cords and putti, which shows that four of these supported the Petrucci shield encircled by a wreath. There were other subjects in the lunettes, among which Brennus throwing his sword upon the scales still remains. Finally on the walls were the frescoes done by Signorelli, Genga and Pinturicchio, of which one was certainly

the badly damaged picture of Penelope which is now in London."

It was about 1508 that Pandolfo Petrucci, il Magnifico, or tyrant of Siena, commissioned Pinturicchio to paint and decorate this ceiling in the reception hall of the palace he was then having constructed from designs by Giacomo Cozzarelli.¹ This reception hall must have been at its completion one of the most sumptuous and charming interiors of its time. In addition to the ceiling, painted and decorated in gold and colors by Pinturicchio or under his immediate supervision, the walls were frescoed by well-known masters—by Pinturicchio in a delightful Return of Ulysses to Penelope, now in the National Gallery; by Signorelli (?), whose Triumph of Chastity is also in the National Gallery; by Genga, the Coriolanus with Volumnia and Vetruria of the Mond Collection, London, and the Ransoming of Two Prisoners and the Flight of Aeneas, both in the Siena Gallery, besides several others now lost.²

The room also contained carved wood pilasters by Antonio Barilli, the master wood carver (several of these can be seen in the Siena Gallery), and a famous majolica pavement, fragments of which are now in the Louvre and the South Kensington Museum.

In the effort to show the panels in somewhat like their original setting, the gallery where they have been placed has been given the dimensions and the approximate arrangement of arches and windows of the hall from which they come. Merely the look of the room is all that has been attempted. For the sake of the panels, however, some restoration has been made;

¹He was a sculptor as well as architect and modeled the famous bronze banner rings on the façade of the palace. He is not to be confused with Giudoccio Cozzarelli, the celebrated painter.

²These frescoes were removed from the walls and dispersed in 1844. It is not known when our ceiling panels were removed. Sig. Ricci's description quoted above was written before 1902. Since the time of the examination of the room by him the ceiling panels had been transferred to canvas and offered for sale, with the exception of two that are missing. The paintings on the soffits of the arches, spoken of by Sig. Ricci, appear to have been destroyed.

mouldings and ornament cast from the original "stucchi" still in place have been inserted around the paintings and these architectural features have been tinted in accord with vestiges of color that remained on the originals.¹ On the panels themselves no restoration has been made since their purchase by the Museum. The repainting on them have been discreetly done and are all perfectly evident.

After these introductory remarks we will consider the pictures themselves. The group of panels at the left as one enters the room, those which can be seen as up-rights from the opposite wall, will be first listed, after noting the four panels cut arbitrarily into irregular shapes, which fitted together form a great square (each of its sides indented by a section of an ellipse) about the central garland originally inclosing the Petrucci arms,² shown on page 11 in a reproduction. This group is as follows:—

THE HUNT OF THE CALYDONIAN BOAR (oval-shaped panel with ends cut; H. 25 in., W. 41 in.). Meleager with his band of heroes, summoned from all Greece, is attacking the monster boar that Diana sent to ravage Calydon, the king of which country had failed to offer her fitting sacrifice. The leader, aided by his dog, is spearing the boar; Atalanta draws her bow ready to let the arrow fly; two heroes aid, one with a spear, the other with a two-headed axe.

THE TRIUMPH OF MARS (on a panel shaped somewhat like a mediaeval axe-head; H. 31 in., W. 32 in. at widest part). The warrior (it is probably Mars, though

¹These vestiges gave only the slightest indications as to which parts were red, which blue, which gold (for the gold tints of ochre have been used). A reproduction in color of a part of the ceiling was published in *Arte Italiana*, August, 1901. This has also been utilized in the reconstruction, but for this work the Museum has been fortunate enough to have the coöperation of H. Siddons Mowbray, who generously placed at our disposal his excellent taste and his perfect familiarity with the existing decorative ensembles by Pinturicchio.

²The height of each panel from the garland to the corner (on the diagonal of the square formed by all four) is about 36 inches, the greatest width is about 42 inches.

CEILING PANELS BY PINTURICCHIO

there is no convincing attribute) is seated on his triumphal car drawn by two galloping white horses; he holds a lance with a red pennant. Victory with a palm has perched before him; holding the red reins, she drives the horses that draw the car.

THE TRIUMPH OF APOLLO (the pendant of the above; H. $31\frac{1}{8}$ in., W. $30\frac{3}{8}$ in.). Flame-

of the cathedral, where it still is. Raphael copied it too in one of his earliest pictures.¹ The background is a landscape. The square of ornament which incloses this panel is original work, as are also the corresponding squares about the other three circular panels of the corners.

Moving now back to the entrance, one



JUPITER AND ANTIOPE
THE THREE GRACES

VENUS
BACCHUS

like waving hair springs from his head and he urges through the heavens his horses with wings of the color of flame. The entire background is blue fleecy clouds.

The panel below these is missing.

To the right of this group, in the corner of the ceiling is a circular panel ($19\frac{1}{2}$ in. in diameter) with the THREE GRACES, a copy of the well-known antique group which the Piccolomini had brought from Rome to Siena and placed in the library

may look at the group of panels above the opposite wall and directly under the coat of arms, as follows:

A FIGURE ON A SEA HORSE (oval-shaped panel with the two ends cut off; H. $24\frac{7}{8}$ in., W. $39\frac{5}{8}$ in.). It represents Galatea perhaps. She rides through the green water on a Hippocampus, a curly-tailed sea horse, with which a mischievous putto

¹ Raphael's Three Graces now in the Musée Condé at Chantilly.



A FIGURE ON A SEA HORSE
 THE TRIUMPH OF ALEXANDER THE TRIUMPH OF AMPHITRITE
 THE RAPE OF EUROPA



HELLE

THE TRIUMPH OF CYBELE

THE TRIUMPH OF A WARRIOR

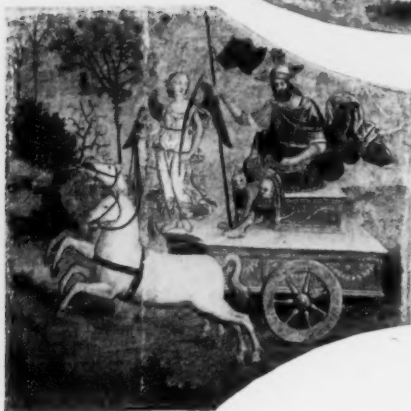
HERCULES AND OMPHALE

straddling a dolphin pretends to race. The sky is imitation gold mosaic.

THE TRIUMPH OF ALEXANDER (panel shaped like an axe-head; H. $30\frac{3}{8}$ in., W. $28\frac{1}{4}$ in.). His chariot is drawn by elephants, indicative of his Indian conquests. Victory jumps on his car from behind and reaches up to crown him with a wreath; alongside of the elephants a young man carries a trophy of arms.

$17\frac{1}{2}$ in. at the highest point, W. $41\frac{1}{2}$ in.). She clings (that is, what is left of her—the figure has been deliberately damaged), affectionate and trusting, to the Bull, who tilts his head and looks up sentimentally as he dashes from the pleasant shore through the green water. There is a many-oared galley beyond and the sky is an imitation of gold mosaic.

The circular panel to the right ($19\frac{1}{2}$ in.



THE HUNT OF THE CALYDONIAN BOAR

THE TRIUMPH OF MARS

THE TRIUMPH OF APOLLO

THE TRIUMPH OF AMPHITRITE (on a panel the same shape as the foregoing but reversed; H. $30\frac{1}{2}$ in., W. 28 in.). She stands on the triumphal vehicle, a boat but with the wheels of a car, and is drawn through the water by two dolphins. She was the wife of Neptune, and so she carries the trident, his attribute; a Triton beside her in the water blows his horn.

THE RAPE OF EUROPA (a panel shaped like a lunette with the points cut off; H.

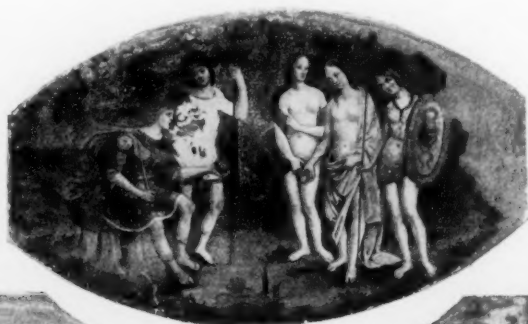
in diameter) once pictured VENUS, though a damage now covers the goddess like a cloud; only the top of her head, her right hand, and her left toe show from behind it. She is cuffing Cupid, who turns away his head to escape the slap. Another naked baby is at the other side; he appears to be weeping.

Going now to the side of the gallery to the left of the entrance, one is in a position to see the group above the opposite wall, where the upper panel represents:

CEILING PANELS BY PINTURICCHIO

THE JUDGMENT OF PARIS (oval-shaped panel corresponding to A Figure on a Sea Horse in the previous group; H. 24 $\frac{3}{4}$ in., W. 40 $\frac{1}{4}$ in.). Here Paris is seen in Renaissance armor, sitting on a stump and holding the golden apple, the prize of the beauty contest; Mercury stands beside him and before are the goddesses, first Minerva with lance and Medusa-headed shield, then Juno with charming gesture pleading

of Pluto (panel shaped like an axe-head; H. 31 in., W. 31 $\frac{3}{4}$ in.). The god carries the wildly struggling Proserpine in his chariot; the black horses are galloping off, Mercury, the patron of thieves, with his caduceus beside them. Ceres, the sorrowful old mother of Proserpine, carrying her torch, pursues the car, and Cupid, delighting in the adventure, has thrown his bow to the ground so he may be free to hurry the turning wheel.



THE JUDGMENT OF PARIS

PLUTO AND PROSERPINE

THE TRIUMPH OF CERES

her cause, and lastly Venus (in somewhat the posture of her statue called the Medicean), confident that the trophy is hers; for she knows that her bribe has found favor beyond the bribes of her rivals. She chides Juno, nevertheless, for her presumption. There is a landscape background and an imitation of gold mosaic takes the place of sky, as it does in all the oblong panels.

PLUTO AND PROSERPINE, or the Triumph

THE TRIUMPH OF CERES (the shape of the Pluto panel reversed; H. 31 $\frac{1}{8}$ in., W. 30 $\frac{1}{8}$ in.). Here Ceres is neither old nor worried; calm and young she steps into her chariot holding a palm in one hand and in the other the reins of the two winged serpents hitched to the car like horses.

The lunette-shaped panel of this group is lacking.

In the corner to the right the circular panel (19 $\frac{3}{8}$ in. in diameter) shows JUPITER

AND ANTIOPE. He has assumed the appearance of a faun and surprises Antiope as she sleeps near a garlanded terminus in a bosky landscape.

Facing the entrance, one is in the proper place to see the last group. Here the upper panel shows:

HELLE (?) (oval-shaped panel with ends cut; H. $24\frac{1}{2}$ in., W. 39 in.), a lady riding through the water on the back of a serpent-tailed ram. Perhaps she is Helle and the Ram is he of the Golden Fleece from whose back Helle fell and was drowned in the sea called afterward the Hellespont. She carries a steering oar and two winged putti are her companions, one who balances himself on the coils of the ram's serpent-tail and the other on the back of a dolphin who races alongside.

THE TRIUMPH OF CYBELE (panel shaped like an axe-head; H. $30\frac{3}{8}$ in., W. $28\frac{1}{8}$ in.). The Mother of the Gods sits on a sculptured lion and her car is drawn by lions.

THE TRIUMPH OF A WARRIOR (panel shaped like an axe-head; H. $30\frac{3}{8}$ in., W. $28\frac{1}{8}$ in.). His car is ornate and he sits on a curule chair holding a lance with a trophy of arms. Perhaps he is Julius Caesar. A winged lady, symbolizing Peace, as her olive branch shows, stands before him and drives his prancing steeds. The car is followed by other warriors, two on horseback and one afoot.

HERCULES AND OMPHALE (lunette-shaped; H. $17\frac{1}{4}$ in., W. 39 in.). The proud queen of Lydia lords it over the love-sick hero, making him spin flax from her distaff while she plays she is Hercules, swaggering with his great club. Goats and sheep and cows are in the meadow behind them.

To the right in the corner is the circular panel (diameter, $19\frac{3}{8}$ in.) whereon BACCHUS holding a shallow cup stands in front of his fat, half-tipsy foster father Silenus while a diminutive Pan with a pitcher seems to admonish him. Pan's musical instrument, the syrinx, hangs on a tree nearby.

Pandolfo Petrucci, at whose behest all this enchanting company of gods and god-

desses and heroes was evoked, had won the lordship of Siena in much the same unscrupulous fashion that the other despots managed to supplant the communal governments in the various Italian cities—the Medici in Florence, the Baglioni in Perugia, the Bentivogli in Bologna, etc. He had many vicissitudes. His youth was spent in exile; he returned to Siena in 1487—at night, it is said, by means of a scaling ladder, and helped lead his party in a successful coup-d'état; some ten years later he became the master of the city in all but name. He was the most adroit politician, changing his allies and his policies almost from day to day to meet the exigencies of events and hesitating at no deceptions or crimes. His own father-in-law he caused to be assassinated in the putting down of one of the conspiracies against him. For a time he was of the party of Caesar Borgia, but he aroused the suspicions of that wily person, who hoped to make away with him, as he managed to do with the other confederates at Sinigaglia. Pandolfo on some pretext failed to attend the murder-festival and so escaped, though forced soon after to flee when Borgia invaded the Sienese dominion at the head of fifteen thousand men. But he quickly returned as the ally of Florence and of Louis XII of France whose power his enemies dared not challenge. After the death of Pope Alexander VI, the father of Caesar, and the downfall of the whole Borgia faction, his tyranny was undisputed. Soon after 1502 he began the palace called after him the Palazzo Petrucci or del Magnifico from the title given to the Italian despots. It was finished in 1509. Three years after its completion Pandolfo died, both honored and mourned, says Corrado Ricci, honored for his finer traits, for he was often just, mourned because he had procured the benefits of peace. His century was not over-nice in its estimation of moral qualities, but we must acknowledge, among other good points, that it knew how to produce most delightful ceilings.

BRYSON BURROUGHS.



CUPIDS WITH GARLANDS
 ORIGINALLY INCLOSING THE PETRUCCI ARMS

